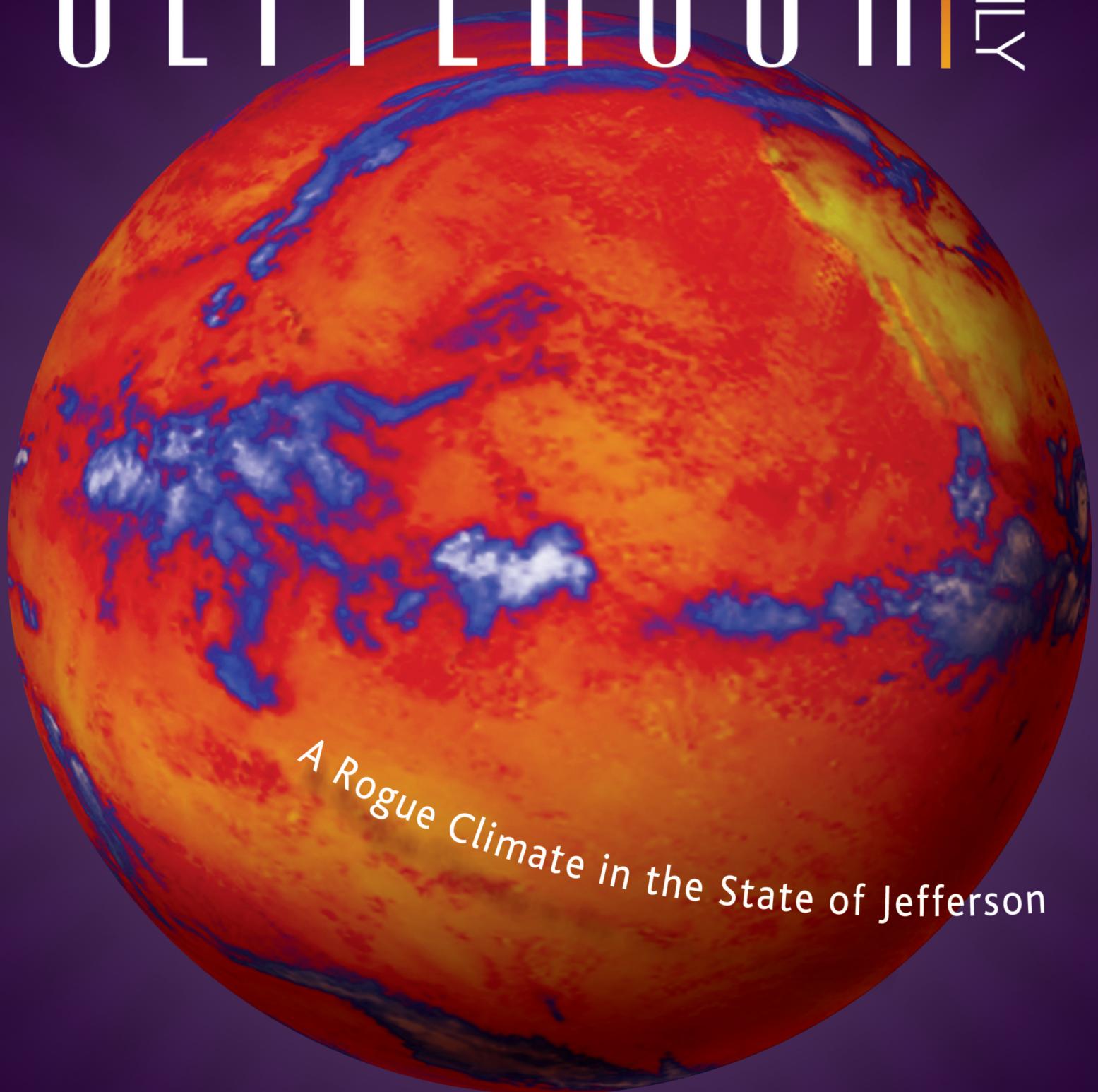


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JPR's Rhythm & News Service



Humboldt State University Center Arts presents Richard Thompson on Sept. 29 (see Artscene p. 28 for details).



Pistol River Concert Association presents Irish flute player Hanz Araki and Kathryn Claire, violin, on Sept. 22 (see Artscene p. 28 for details).



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ON THE COVER

The World Revs its Heat Engine.

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ABOVE: St. Clair Productions presents Blame Sally on Saturday, September 15. RIGHT: The Siskiyou Institute Presents *A Tribute to the Great Ladies of Song* with Seattle jazz vocalist Greta Matassa. (see Artscene p. 28 for details).



The Rogue Valley Symphony's 2012–2013 season features performances by guest artists Alexander Tutunov, Rhett Bender, and Terry Longshore (see Spotlight p. 24 for details).

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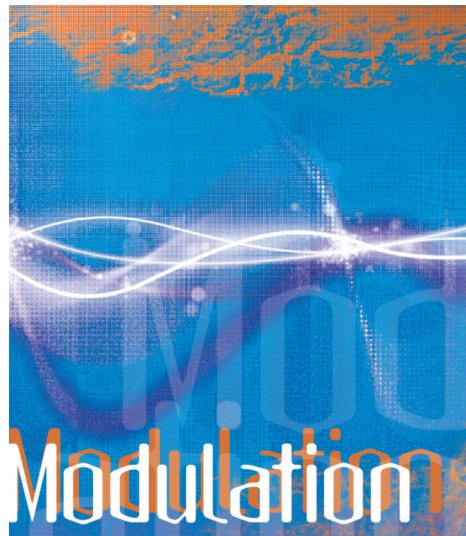
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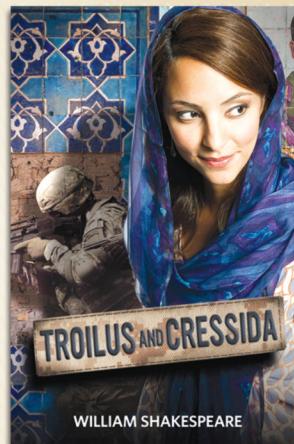
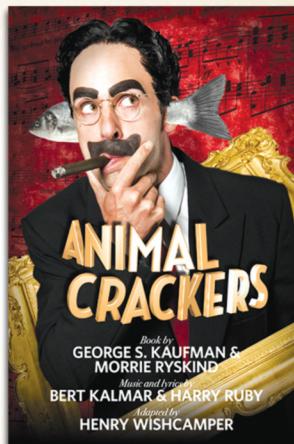
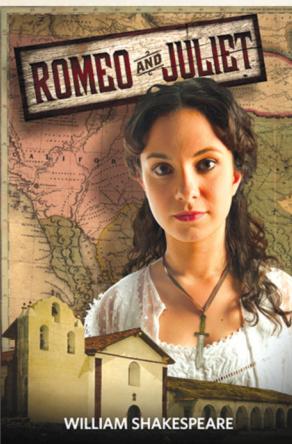
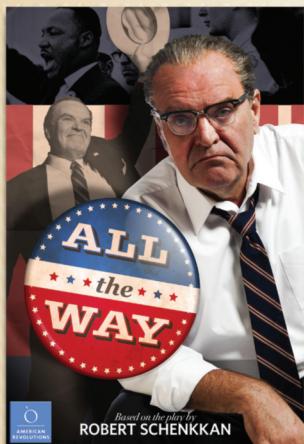
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Tuned In

Paul Westhelle

Why JPR Matters

As members of the JPR Foundation board and Southern Oregon University leaders have been engaged in discussions during the past several weeks about how best to govern JPR, I've had an opportunity to reflect on the value of what we do each day and why it's important. As I've listened to numerous stakeholders who care deeply about JPR's service to the region convey their goals for our organization, it seems to me the essence of our mission and our work boils down to a few core concepts:

Context - In an age when people seem to be chronically distracted by rapid fire, short blips of often useless information, context has become a rare commodity. While we know what happens around the globe faster than ever, fewer and fewer "information age" news organizations tell us why things happen and how they came to happen because it's complicated, takes more time and is expensive. Public radio's journalistic values, both nationally and locally, continue to focus on giving context to listeners about events and issues that affect our lives.

Tolerance for diverse perspectives - So many media outlets, especially radio stations, have given up on the notion that citizens really do want to hear perspectives that are different from their own. The result, blessed by a misguided FCC, has been a more polarized media landscape where people can "turn the channel" to hear different political viewpoints (which they rarely do because it's more comfortable to have one's views confirmed rather than challenged). Elected officials and media pundits then lament that we have a more polarized electorate and body politic and wonder why. Public radio continues to believe that media outlets serve our democratic society best

when they explore diverse, opposing perspectives in a fact-based, tolerant and thoughtful way.

Building a regional cultural identity

The people who live in the small cities and rural towns JPR reaches each day call the State of home because they value the quality of life our region affords. By sharing the

special attributes of the communities we serve, exploring ideas about how we address common problems and convening people to attend events that enrich the human intellect and creative spirit, JPR helps build community and creates a sense of regional identity.

Radio remains a great wireless technology

- Each morning I wake up and turn on my radio, boot my computer and flip on

As I've listened to numerous stakeholders who care deeply about JPR's service to the region convey their goals for our organization, it seems to me the essence of our mission and our work boils down to a few core concepts ...

my cell phone. My radio is always "on" first with the programs I want to hear. While emerging media technologies have many benefits for delivering content in more convenient, accessible ways – which JPR continues to embrace – radio is still a reliable, cost-effective modern wireless technology for providing inspired programming to people.

Reaching out for what we don't have while celebrating what we do have

- JPR seeks to carefully balance our program mix between programs created in our studios and programs we acquire from national and international sources. In reaching out for high quality national and international programs we acknowledge we are part of a bigger community and connect to expertise, ideas, art and culture that are not within our grasp here at home. By proudly featuring the work of our talented local staff and volunteers – like the spirited R&B tunes of Craig Faulkner on *American Rhythm*, the inspiring classical music selections chosen each

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A Rogue Climate in the State of Jefferson

By Alan Journet and Kathy Conway

Mount Shasta, Northern California,
January 2012. Through the balance
of the century, snowpack in the
Sierras and Cascades is
expected to dwindle by
up to 90%.

PHOTO: ALAN JOURNET





The Great Adventure

Several decades ago, before the completion of Eisenhower's Interstate system, one 'coming of age' adventure was a trek across country on Route 66, an adventure celebrated in the 1960s TV series of the same name starring Martin Milner and George Maharis. Today, we'd probably undertake the same adventure by Interstate. Whichever route we take, as observant travelers we would notice the changing vegetation associations or plant communities along the way. The deciduous forest seen on the east coast gives way to grasslands in the Midwest and then coniferous forests through the Rockies. Continuing westwards into the Great Basin–Mojave regions, we'd find grasslands to the north and deserts to the south.

Finally, climbing over the Cascades/ Sierras we'd see more coniferous forests. Then, in Southern Oregon and Northern California, before reaching the coastal conifers, we encounter a zone of oak–pine chaparral woodland. Our chaparral is supported by a Mediterranean climate featuring summer dry/winter wet conditions illustrating the general principle that the location of vegetation communities is determined by climate, in particular, by annual and seasonal temperature and precipitation. Since our agriculture and forestry practices follow the natural systems, more obviously in the case of forestry, the same observant traveler will notice a number of agricultural and forestry zones; grain crops, for example, occurring abundantly where grasslands once dominated the landscape.

Regrettably, because of their dependence on the two factors most subject to modification as the climate changes, both the vegetation communities themselves and the animals they support are likely to be among the first victims of climate changing.

There's Nothing New Under the Sun (well, very little)

Interest in global warming caused by atmospheric gases is not new. In the early 19th century, researchers suggested that global temperature was under the influence of atmospheric gases, identified in the 1850s primarily as carbon dioxide. Even before the 19th century ended researchers recognized that the increase in this gas resulting from coal burning (begun in earnest during the Industrial Revolution) would likely have future warming consequences. These historic warnings have since been confirmed. Several gases in our atmosphere cause warming: carbon dioxide (CO₂), methane (CH₄) and oxides of nitrogen (NO_x) are the primary culprits. While pound for pound the other gases have a greater

impact than carbon dioxide, CO₂ is the most important because the combination of its amount and impact means it contributes most to global warming.

Together these gases are called greenhouse gases because they serve as a thermal blanket similar to what happens in a greenhouse. We should be grateful to these gases because without them our planet would be so cold that the chemical reactions stimulating life's origin might never have occurred. Interestingly, the atmospheres of our neighboring planets (Mars and Venus) also contain these gases—but with an atmosphere only 1% as dense as Earth, Mars is frigid, while Venus, with a much denser atmosphere, is hundreds of degrees hotter. Just like salt, an essential element in our diet in appropriate amounts but hazardous in excess, increasing greenhouse gases in our atmosphere have negative consequences.

Interest in global warming caused by atmospheric gases is not new.

Changing Perceptions

In 1988, renowned climatologist and Director of NASA's Goddard Institute for Space Studies, Dr. James Hansen appeared before Congress to present the growing evidence that human emissions of gases into the atmosphere were likely to induce substantial global temperature increases over coming decades. He hoped that an informed Congress would take steps to avert the danger. No action ensued. By 2004, science advisor to the UK government, Sir David King, pointed out that planetary warming was already happening. He argued that, in addition to reducing atmospheric greenhouse gas emissions to curtail a disastrous long term climate change, we need to adjust not only to consequences that are already happening but also to future consequences that are inevitable results of the emissions we have already released.

The General Pattern

We have already experienced a planetary warming of 1.3°F most probably caused by greenhouse gases. These are released as a result of land use change and our burning of fossil fuels since the mid 18th Century, with the most dramatic warming occurring since 1970. Among the results of this is a redrawing by the U.S. Arbor Day Foundation and U.S. Department of Agriculture of cold hardiness zone maps. Well-known to farmers and gardeners, these maps identify where growing conditions for various plant

species (including crops) are optimal. Over the last couple of decades, these zones have shifted detectably northwards; accompanying this general warming the last frost day now arrives earlier in spring while the first frost day arrives later in the fall. This has expanded our growing season.

The Source of our Regional Understanding

Like the rest of the nation (and world), the mythical State of Jefferson will continue to experience a changing climate. Fortunately, a number of studies help us understand what the future likely will hold. The Ashland-based Geos Institute collaborated with the Eugene-based Climate Leadership Initiative and the Mapped Atmosphere Plant Soil System research group of the United States Department of Agriculture Forest Service's Northwest Research Station in Corvallis to produce a series of detailing climate projections. Projections have been conducted from the Upper Willamette Valley, through the Rogue and Klamath Basins to San Luis Obispo. These provide a glimpse into the climate future for our region.

These reports, available from the Geos Institute web site (www.geosinstitute.org/), indicate what the projected climate conditions will be for our area through the remainder of this century, focusing on mid century (2035-2045) and late century (2075-2085). Projections of future climate necessarily involve assumptions about how the global population and our economic and energy generation behaviors adjust. The 'business as usual' assumptions, the scenario employed in climate models used for these projections, seem the most likely given our current trend of inaction.

Residents of the State of Jefferson would be wise to consider these projections as we plan for the coming decades. For those engaged in activities that are particularly climate dependent (e.g. recreation/tourism, agriculture, and forestry) incorporating likely trends in planning is most critical.

Our Future: Projections for the State of Jefferson

The temperature projections indicate that by mid-century, annually the entire region will likely be 2 to 4°F warmer and by late century between 4 and 12°F warmer. Warming, however, is not expected to occur equally throughout the year. By mid-century the winters are projected to be only from about 1.5 to 3.5°F warmer while summers



PHOTO: ALAN JOURNET

Irrigation ditch in Jackson County, OR, May, 2012. As snowpack declines, streams and irrigation ditches such as this are likely to experience earlier flow and reduced volume during late summer.

will likely increase between 2 and nearly 5°F. Meanwhile, by late century our winters are likely to become between 3 and 7°F warmer and summers from 4.5 to 13°F warmer, with August (traditionally the hottest month) possibly exceeding even these seasonal projections. Residents of Jefferson's northern counties will likely experience greater annual and seasonal increases than those to the south.

Although annual and seasonal average temperatures are projected to increase dramatically, of equal or greater importance for natural and agricultural systems and human health alike is the projection that heat waves (number of days above 95°F or 100°F) are likely to increase substantially.

Projections regarding precipitation are much more variable than those for temperature and are offered with far less confidence. However, the trends suggest that by mid-century we will likely experience an annual range from little to no change in the north to between a 30% loss and slight increase in the south. By late century the range in projections shows more variability. In the north, we should anticipate annually between a 10% loss and no change while residents in the south are likely to experience between a 30% loss and an inconsequential gain in precipitation.

Again seasonal patterns vary. All pro-

jections suggest summer precipitation is likely either to drop slightly or remain about the same while winter precipitation trends suggest between a slight drop and a 10% increase. Even if precipitation remains the same or increases slightly, warmer temperatures will likely lead to higher rates of water loss through evaporation from plants and soils. This will probably lead to a greater potential for drought, a pattern which is especially likely in summers when agricultural activity peaks.

Projections regarding seasonal water availability suggest critical trends through much of the nation and especially in the listening area of Jefferson Public Radio. The historical trend projected into the future, even if there is little change in overall annual precipitation, consists of rain falling on fewer days with more days experiencing heavy downpours and fewer producing light rains. Such conditions are likely to increase flooding hazards since heavy rains, falling on dry terrain, will likely rush over rather than soak into the soil.

The warmer temperature will probably cause precipitation to fall at lower elevations as rain rather than higher elevations as snow. Lower elevation winter rainfall will thus likely increase and a reduced winter snowpack result. Indeed, the region is ex-

CONTINUED ON PAGE 16



Jefferson Almanac

Madeleine DeAndreis-Ayres

Pete Carroll – In the Line of Duty

On October 31st 1947, two police cars collided at the intersection of 7th and H streets in Eureka, California. Both cars had their sirens going and were responding to a call. They didn't hear each other and in a terrible second, several policemen were severely injured and one, an 18-year veteran of the Eureka Police Force, was killed. It was Halloween and my mother, Mary Lee Carroll, was at a dance at Humboldt State College when, sometime during the evening, her life was shattered when she received the news that her dad, Officer Pete Carroll was dead.

When he died, his children keenly felt his absence and his wife, my grandmother Clara Carroll, lost her best friend. At that time, there was very little compensation for widows. My grandmother received \$70.00 which meant, with four children, she had to go back to work as a school teacher. In those days, officers worked seven days a week, 12 hours a day with one day off a month. He made \$40 a month and supplemented his income by selling milk and eggs to St. Joseph's Hospital. No life insurance, no health insurance, no disability insurance—just a lot of showing up and doing your job.

Mary Lee, my mother, was deeply affected by her dad's tragic and sudden death. She had no choice but to continue building her life and to do her best to be strong and helpful to her mother, brother and two sisters. She kept his memory alive by telling us kids what kind of man he was. She told us about the wonderful bedtime stories he spun for his children where he, as the grand cop and main character, brought to justice such notorious criminals as Bugsy Malone and Al Capone. He told great stories and his ability to make others laugh was legendary.

It's one thing to be a much-loved family member but what makes Pete Carroll stand out above others is his enduring reputation as a great cop. In one of the many tributes written about him in the local papers, it says

that Officer Carroll knew all the kids in town and most of their parents. As a policeman he innately understood something they can't teach in police academies. He knew that personal connection with people is the best weapon a cop can have.

Several years ago I met a man who, upon realizing I was Pete Carroll's granddaughter, told me that when he was sixteen years old, he got caught by the police for vandalizing a building. At sixteen, he thought it would be a real grown up thing to be thrown in "the slammer" and even said as much to Officer Carroll who picked him up. Instead of hauling this kid in, Officer Carroll drove him to his front door, pointed up to the porch where the boy's formidable mother was waiting and admonished him, "Ok big-shot, now go tell your mother what you did." The humiliated former big shot slunk off to his fate and grew up to be a good citizen in the city of Eureka.

Officer Carroll saw the need for boys to have a place to go, especially if their home life was not the best and to that end, he helped to found the Boys Club of Eureka. In his obituary it was written, "...Officer Carroll is an example to every officer who places responsibility and trustworthiness above the selfishness of personal desire or preference. Particularly will Officer Carroll be mourned by the youngsters of our community, especially those under-privileged lads with whom and for whom he worked consistently to improve their opportunities and environment."

My mother remembered that her dad al-



As a policeman he innately understood something they can't teach in police academies. He knew that personal connection with people is the best weapon a cop can have.

ways had some distraught parent at their house who he was trying to help. He was not a counselor, but people felt safe with him and sought out his advice for their problems.

Like many Irishmen he was an expert whistler and for the eighteen years he walked his beat the people of Eureka knew when Officer Carroll was strolling by. My mother said they knew when their dad was on his way home because the family milk cow perked up her ears at his whistled melodies and bellowed greetings when he was blocks away.

I have a picture of my grandfather dressed in his police uniform, holding my mother who is about three years old. The picture encompasses the two defining things about my grandfather. Love of family and devotion to community. Sixty five years have passed since he died in the line of duty. The Eureka Police Station has a memorial to him and his name is listed on the California Peace Officers Memorial in Sacramento. While I am proud of his accomplishments and his devotion to the people of Eureka, I carry with me a sadness that I never got to hear his stories about apprehending Bugsy Malone and that I never got to hear him whistle an Irish melody.

Madeleine DeAndreis-Ayres is one of the twenty-three grandchildren Officer Peter Carroll did not live to meet. To that he would have said, "Life is not fair" and then added, "Move along, smartly."

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Theater and the Arts

Molly Tinsley

The Miracle of Imagination

Take your seat in the Bowmer early, and you may hear Richard Hay's silent set whisper its side of the story. The slick black curves and angles, ramps and stairs sort themselves in the gloom into three levels, while on each level, light points to one special thing. Tucked in a corner down-stage right, sits a simple wooden chair; up a flight of stairs, gleam the handles to a massive set of double doors; second flight rises to two stark thrones. The illumination hints at a journey, beginning in modest anonymity and rising to fame and power; behind the closed doors secret acts take place that enable the climb.

Each of the eponymous plays that comprise the category-defying *Medea/Macbeth/Cinderella* scrutinizes a version of this problematic ascent. Much more than an "adaptation" by directors Bill Rauch

and Tracy Young, *MMC* is an extraordinary piece of theatre, a *tour de force* in conception and performance. By bringing to life three wildly different dramatic worlds in the same place at the same time, it reveals not mere similarities, but the ground of their deep identity.

In the beginning, there is need. Medea (the volcanic Miriam Laube), a foreigner transplanted to her husband Jason's native Greece, craves the security of family. Macbeth (the sardonic Jeffrey King), a warrior covered in honor, wants still more and begins to covet the crown. The impoverished, orphaned Cinderella (the angelic Laura Griffith) wishes to marry the Prince. Wish fulfillment hits obstacles: Jason's decision to take King Creon's daughter as a second wife; the legitimate order of succession in Scotland; an abusive step-family. Still the



The women of OSF's production of *Medea/Macbeth/Cinderella* share complaints (Nell Geissling, Laura Griffith, Christopher Liam Moore, Robin Goodrin Nordli, Kate Hurster).

human will refuses to concede. In fact it draws on its own private source of magic to effect its ends. Medea turns to her craft as a sorceress to plot revenge; spurred by his witches, Macbeth plunges into a string of horrific murders; Cinderella wishes so hard that her godmother becomes a Fairy Godmother.

As the three stories unfold onstage, the words of one world may be meaningfully inserted into the silences of another; sometimes two or all three worlds will talk at once. Sometimes the worlds reinforce each other; sometimes they undercut and cast ironic shadows. An early scene, for example, finds Medea's Nurse (Dee Maaske) and Cinderella on different sides of the same window, the former repeatedly opening it to speak her mind on the trouble brewing in Greece, the latter just as often shutting it on orders from her stepsisters. The staging underlines the intimate connection between the spurned wife's despair and the ingenue's blithe romantic hopes—two phases, as it were, of the same moon. Later as Medea and Macbeth plot their violence side by side, their worlds interpenetrate smoothly. Medea tests a dagger, which Macbeth famously hallucinates in

a scene whose comic potential rises when Cinderella crosses between them waving a paring knife and an apple. Macbeth's decision to murder Macduff's children lends justification to Medea's horrific decision to kill her own: if she does not, her enemies will.

My favorite moment in this near-continuous, three-way synchronicity kicks off the second act, when the Witches conjuring over their cauldron coincide with Cinderella's step-sisters spying on her stroll through the garden with the Prince. Indomitable wisher that she is, Cinderella sees the cauldron as a wishing well—she drops in her coin and strolls on. Meanwhile the Witches spin their charm about brinded cats mewing and hedge-pigs whining, and the envious step-sisters emit the animal sound effects.

Notably the through-lines of all three source plays deny the protagonist an expansive epiphany. As the action winds down, Medea continues to blame Jason for what she has done and savor her revenge. Macbeth reflects on the meaninglessness of life but continues on his violent path. And who knows what Cinderella would do if her eyes opened to the infantilized dimwit underneath the Prince's crown? The aha! moment in *MMC* is ours. Its seeds are sown by the rousing production numbers that unite all three casts. It begins stirring in the second act as the fictional characters lose parts of Deborah Dryden's luscious period costumes in favor of simple contemporary black. It breaks ground when Christopher Liam Moore's Lady Macbeth emerges from the double doors in black pants and T-shirt, sans wig, trying in vain to rub away the bloodstains from his hands.

The moment blossoms soon after Medea lays down a rope between her sons' corpses and Jason. At first it's her sorcery that prevents his crossing the boundary. But as she curves the rope into a circle, her personal magic is subsumed by something else. Macbeth and Cinderella are pulled into the circle, where they acknowledge each other for the first time and even speak each other's lines. It's as if in this numinous moment each has recognized the other as a version of the self. Specific roles, gender, decorum—all become irrelevant; all are manifestations of the same life force. For everything rises from and returns to the same place: the creative imagination.

It's appropriate, if wonderfully irreverent, that the Cinderella story in *MMC*, silly and sexist that it is, should address most cogently the power of imagination. As musical theatre, it makes no pretense to "realism," but already embraces a non-linear reality where logical through-lines erupt illogically into song. Thus when the Prince asks Cinderella what makes her so miraculous, she responds, "Your imagination." If the imagination transforms people into miracles, it is also the source of true morality, for as Medea, Macduff, and Cinderella point out, each speaking one word at a time, it is the seat of empathy: "I have been dreaming and trying to feel just the way you must feel."

Medea/Macbeth/Cinderella celebrates the power of the imagination not only to reflect the rich diversity of human experience but also to redeem it.

Playwright Molly Tinsley taught literature at the Naval Academy for twenty years. Her latest book, *Satan's Chamber* (Fuze Publishing) is a spy thriller featuring a female protagonist.

Tuned In *From p. 5*

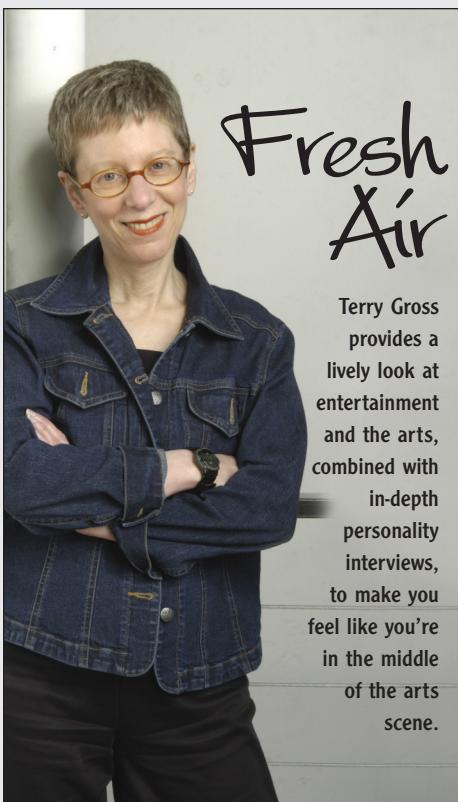
day by Don Matthews and Valerie Ing-Miller, the amazing ability of *Jefferson Exchange* host Geoffrey Riley and producer Lisa Polito to make a complex issue understandable and cool new music discovered by *Open Air* hosts Maria Kelly, Brad Ranger and Eric Teel – we have created an institution that is authentic, relevant and uniquely our own.

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Paul Westhelle
Interim Executive Director



PHOTO: JENNY GRAHAM



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Inside the Box

Scott Dewing

The Technology Conundrum

I've been writing about technology for the past decade. I've worked in the field of "information technology" for twice as long as that now and, most recently, had the distinguished title of "Director of Technology" bestowed upon me by my current employer. What I find most fascinating (and a bit disturbing, I must admit) about this is that I don't know exactly what technology is.

If you asked me, "What is technology?" I would ponder the question for a bit, perhaps rub by chin in a very scholarly manner as if to coax the answer from the genie bottle inside my head, then perhaps bludgeon you some jargon-laden, vacuous answer.

Truth is, I don't really know exactly what "technology" is. Of course, I have some vague concept and I could yammer on about computers and cell phones, dishwashers and automobiles, the first time that Og the Caveman created a new and improved club from wood and stone and killed the mastodon at twice the speed of the old model forcing the whole clan to upgrade.

I'm not alone in my murkiness. Most of us sail through the daily bustle of our technology-saturated lives without ever stopping to ponder the technology that surrounds us, let alone devise a working definition of it. And why should we? Shouldn't that be the work of those

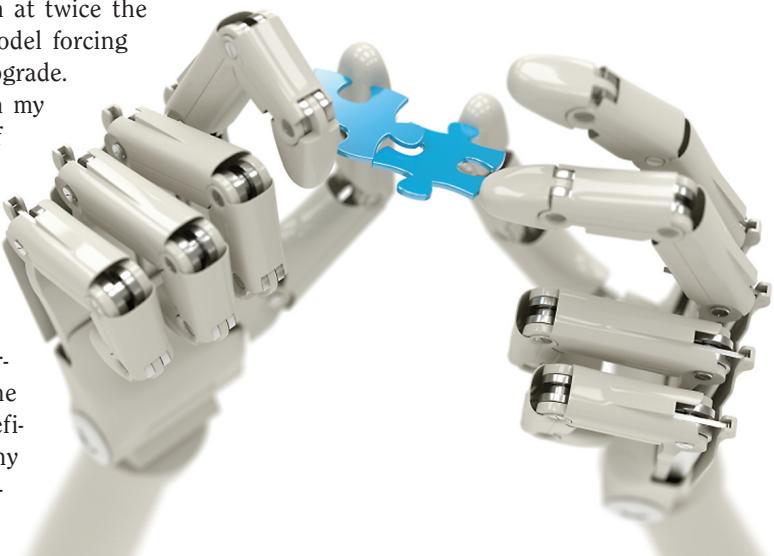
who have been anointed "director of technology" anyway?

Computer scientist Alan Kay, who did pioneering work in object-oriented programming and the development of the graphical user interface for computers that we all take for granted today, came up with a simple and elegant definition of technology: "Technology is anything invented after you were born."

There have been and will increasingly be many challenges to our comfort level as we rocket through the 21st century and technology continues to exponentially evolve.

I think this is as good as any definition of technology because it captures the transient nature of technology. To me, a car is just a car. You get in it to go from one place to another. For me, cars have always existed. The cell phone, on the other hand, is a technology. I

can remember a world without them. To my daughters, a cell phone is just a cell phone; a device to be used to send no less than 300 text messages per day to friends or, in some cases, to your father when you need him to get in the car and come pick you up from the shopping mall.



In a 1999 column for *The Sunday Times* about the Internet, novelist Douglas Adams, who wrote the popular sci-fi classic *The Hitchhiker's Guide to the Galaxy*, suggested the following framework for defining and understanding technology:

- 1) everything that's already in the world when you're born is just normal;
- 2) anything that gets invented between then and before you turn thirty is incredibly exciting and creative and with any luck you can make a career out of it;
- 3) anything that gets invented after you're thirty is against the natural order of things and the beginning of the end of civilisation as we know it until it's been around for about ten years when it gradually turns out to be alright really.

"We no longer think of chairs as technology, we just think of them as chairs," wrote Adams. "But there was a time when we hadn't worked out how many legs chairs should have, how tall they should be, and they would often 'crash' when we tried to use them. Before long, computers will be as trivial and plentiful as chairs (and a couple of decades or so after that, as sheets of paper or grains of sand) and we will cease to be aware of the things."

But technology is more than just things (computers, chairs, cars, etc.). In his book *The Nature of Technology: What It Is and How It Evolves*, author W. Brian Arthur advocates that technology is "an assemblage of practices and components...that are tool-boxes of individual technologies and practices."

According to Arthur, technology *evolves* and it is the nature of technology to create yet more technologies from "fresh combinations of what already exists." Or to put it another way, "technology creates itself out of itself."

And yet every technology is rooted in nature itself, in the harnessing of some natural phenomenon that already exists. The natural phenomenon of combustion is what propels gas-powered cars. Airplanes use combustion and lift to get in the air and stay there. MRIs are possible because of magnetic resonance. An exhaustive list of technologies would, arguably, include everything that exists in the man-made world. The nature of technology is that it is an extension of nature. It comes first from the discovery, understanding, and harnessing of natural phenomena, then continues

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to evolve through the ongoing fresh combinations of technologies.

"As we learn to use these [new] technologies, we are moving from using nature to intervening directly within nature," writes Arthur. "And so the story of this century will be about the clash between what technology offers and what we feel comfortable with."

There have been and will increasingly be many challenges to our comfort level as we rocket through the 21st century and technology continues to exponentially evolve. We'll clone humans, engineer food, and manipulate the fundamental building blocks of the universe using quantum engineering. We'll build increasingly intelligent machines that will one day, probably sooner than we think, be more intelligent than humans. And these are only a few of the things we know

about. There are technology possibilities out there that we don't even know about because we do not fully know and understand the natural world.

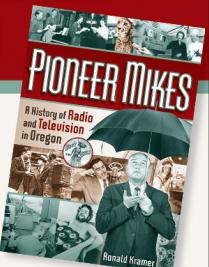
Technology has been and will continue to be increasingly linked to human destiny. We are all part of that destiny. In a way, we are all directors of technology.

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: blog.insidethebox.org



PIONEER MIKES

A History of Radio and Television in Oregon



Written by Jefferson Public Radio executive director Ronald Kramer, *Pioneer Mikes* is

the first published history of the broadcast industry in the Beaver State. Illustrated with over 300 photographs, many of which have never been published, *Pioneer Mikes* connects the unfolding of the radio and television industry in Oregon to broader trends — such as the state's urbanization, political life and natural disasters. The book also recounts the colorful eccentricities of Oregon's pioneer broadcasters — such as Harry Read's unique use of the Portland sewer system for remote broadcasting and the upstart of Dr. Demento at Reed College.

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Western States Museum of Broadcasting and JPR Foundation, Inc. Ashland, Oregon. In cooperation with The Oregon Association of Broadcasters.



Recordings

Cindy DeGroft

Come Along for the Ride

Whenever I'm asked to share my thoughts on new music, I spend some time thinking about the releases that have caught my ear and kept my attention. I try to fathom what makes one stand out from all the rest; try to find what makes it worth sharing with you.

For sentimental reasons and because he always delivers one solid collection after another, Lyle Lovett's *Release Me* has all the usual elements that we have come to love and expect from him. There are charming duets with k.d. Lang and Kat Edmonson and a breakneck rendition of Van Zandt's "White Freightliner Blues."

I like when an artist gains the kind of success that allows them to follow their muse, letting the rest of us come along for the ride. Norah Jones has found that place and seems comfortable in whatever direction she lands. I really enjoy her work with the group The Little Willies and their particular spin on country classics. Their latest is titled *For the Good Times* and they've caught the right groove for these old tunes.

Another artist that also doesn't fit, neat and tidy, in some pigeon hole is Brandi Carlile. Her most recent effort is named for the studio in Washington it was recorded in, *Bear Creek*. Not only does she have an amazing voice, but she has had the good fortune to have found her creative partners early. They are exploring some new terrain which will likely keep us coming back for a long time. If this one doesn't have you giving it regular spins, you have perhaps lost some of the open mind you had when you first heard *Sergeant Pepper*.

Stars and Satellites, the latest from

the alt-Bluegrass group, Trampled By Turtles is a solid collection showcasing their growth with more finesse, polish, and sophistication.

I'm happy to find Sara Watkins taking flight with her 2nd solo release, following her early success with Nickel Creek. *Sun Midnight Sun* has some great original tracks and some good, solid rockin' surprises.

I guess maybe the coolest part of being Jerry Douglas, king of the Dobro, is that you get to make a pretty hip record with some stellar players, and legendary guests, such as Eric Clapton, Keb'Mo', Dr John, Alison Krauss and Paul Simon. You won't find many bluegrass tracks here, but you *will* find some real gems and some great energy.

Rodney Crowell collaborated with best-selling author, Mary Karr, to produce *Kin*. This one features some fine artists including Rodney's ex wife, Rosanne Cash, on one of my favorite tracks, "Sister, Oh Sister."

I encourage you to listen to *Window* by the Shook Twins and *Lion's Roar* by First Aid Kit. Endearing, and charming sister groups, fairly new to me, but interesting, quirky folk music, and quickly taking off.

Another duo that I have only recently discovered, with their 3rd album, *Silver Lining*, are The Honey Dewdrops. The album features authentic, acoustic hill music, tight, warm harmonies, accomplished players, and well crafted, good tunes.

I am always pleased when new music comes from Chris Smither. *Hundred Dollar Valentine*, his newest release is best appreciated when taken in full measure and with your undivided attention. His heart-

breaking ballad, "What it Might Have Been" is a fine example of one of our best songwriters, putting it as simply and eloquently as possible for the rest of us.

All Fall Down by Shawn Colvin is a nice collection of new tunes with the help of some very good friends and nice production work by Buddy Miller.

Finally a mention of some local folks who have made some very fine recordings. Hailing from Yreka, California and now living in Portland, Rudy Slizewski and his group TapWater have released *Too Dark To Blink*. It's a solid, high energy collection with help on production from Steve Berlin of Los Lobos. Check out their website www.tapwater.com.

From the SF Bay area, songwriter and guitarist, Paul Miller has just released his second CD titled *Blink Of An Eye*. I was most impressed by the good writing and solid production. For more see www.paulmillersfullmoon.com.

Many of you in the state of Jefferson already know Emy Phelps from her years performing with the trio Borderline. Now she is living in Maine and has recently released *Look Up-Look Down*. This is a wonderful collaborative effort with, and produced by, Darol Anger. A very good album with a number of new pieces, and some updated versions of some of her best tunes, showcasing Emy's sweet voice at its very best.

Hope you find something that catches you by surprise, and of course, keeps you listening.

Cindy DeGroft co-hosts the *Folk Show*, heard on Sunday evenings from 6p-9p on JPR's Rhythm & News service and at www.ijpr.org.



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Rogue Climate

From page 8

pected to experience between a 60 to 65% snowpack loss by mid-century and as much as an 80 to 90% loss by late century. Reduced snowpack has important consequences for stream flow since much of the summer and fall flow historically has resulted from snowpack melt. With reduced snowpack and an earlier thaw, stream flow peaks are expected to continue the recent historical trend towards an earlier date. Agriculturally important irrigation stream and irrigation ditch flow will thus likely be reduced in late summer, ironically, exactly when it is most needed. The reduction in snowpack, we reiterate, has consequences outside of recreation and tourism.

Climate change and its consequences are no longer a hypothetical possibility that might influence some future generation way down the line; climate change is here – now.

Increased temperatures, even with little change in precipitation, when coupled with higher evaporation and drought are anticipated to have profound wildfire consequences. An average temperature fluctuation of just 1°F represents the difference between a low and a high wildfire season; notably, the wildfire season in the American west has already expanded by two and a half months since 1970. Unsurprisingly, increased losses due to wildfire are included in projections for the region through the balance of the century.

For coastal regions, one consequence of climate change of great significance is sea level rise. This occurs not only because warmer water occupies greater volume than cooler water, but also because the trends in glacial and polar ice melt result in more water flowing into the oceans. Exactly how much rise is expected remains unclear since projections regarding polar ice melt vary. If the land-born Greenland and West Antarctic Ice caps were to melt, sea levels could rise 39 to 45 feet. It is encouraging to note, however, that such a severe rise is not anticipated this century although by 2100 a 6 foot sea level rise is possible.

Natural and Agricultural Systems Beware

Since the distribution of natural communities is determined by temperature and precipitation, it is not surprising that substantial impacts on these systems are likely. In general, during the coming century, we should expect a reduction in conditions favorable for cool and moist plant communities such as alpine and sub-alpine forests and an expansion of conditions favoring dryer and summer drought tolerant communities such as grassland, scrubland, and chapparal. A 2007 global comparison of future conditions with the climatic conditions supporting current plant communities suggested that many current communities in the U.S. and across the planet, by the end of the century will find no hospitable conditions within 400 miles of their current location. After 2100, if we fail to act, the prognosis for natural communities will likely deteriorate even further.

Since our agricultural and forestry activities are conducted largely in regions historically supporting characteristic natural communities, it is expected that agricultural and forestry activities will be severely undermined. Although increasing atmospheric carbon dioxide might seem to be beneficial for plant growth, increased temperature and reduced water availability will likely more than counteract any potential gains and result in threats to crops, as well as crop yield. As an example, if the extreme warming trend occurs, wine production in much of the area could be substantially affected. There will likely be a need for vineyards in our region to relocate north or to higher elevations. Alternatively, vintners might need to adjust the varietals cultivated to those performing optimally with considerably warmer growing seasons. Under the most extreme conditions, through much of the region the climate may support only table grapes and raisins by late-century.

The Predominant Causes

Since the culprit in climate change projections is greenhouse gases emitted as a result of human activity, we need to understand how we contribute to the problem. Essentially, any activity that results in burning fossil fuels contributes to climate change, whether we do it ourselves directly (when we are burning gasoline in our autos, for example) or indirectly (when the electricity we use was generated in a coal, gas,

or oil fired power plant). Our two most important contributors to climate change are transportation and electricity generation.

Reasoned Responses

Although the projections are daunting, there are steps we can take that will allow us both to adjust to the climate change that is inevitable (adaptation) and avert the most severe potential outcomes by reducing our greenhouse gas emissions (mitigation).

In general, adaptation involves planning for a climate where seasonal temperatures are higher, precipitation is seasonally different from the historical pattern, and where fire, flood, and water shortage are more likely. Residential and commercial buildings should be designed and constructed with these projections in mind; this means placing greater emphasis on reducing summer heat gain. Of course, since electricity generation is a major contributor to our greenhouse gas emissions, solving the problem of overheating by increased air conditioning and using more electricity is not a positive approach.

Those of us living near forests should pay even greater attention to the defensible space around our homes, and making homes as fire resistant as possible. Meanwhile, those engaged in agriculture and forestry should recognize that species historically cultivated in our area may not be the best species for the future. Managers of natural resources should focus on restoring or maintaining healthy resilient natural communities since these are better able to withstand climate change consequences than are communities that have been subjected to extensive human management.

While we need to adapt to the inevitable climate change to deal with the short term impacts, this is not enough. We also should avert the worst case scenario. Reducing greenhouse gas emissions will involve reducing our consumption of fossil fuels. While a common criticism of climate change response is that reducing carbon dioxide emissions will cost too much money and drive us ‘back to the dark ages’, an important analysis conducted by the McKinsey Company reveals quite the contrary. This analysis demonstrated that we can reduce carbon emissions almost as much as the total annual production of carbon by the United States and China combined (the two greatest emitters) through actions that actually save money. Although many actions require an initial investment,ulti-



Agricultural Patterns Will Likely Change If seasonal temperature changes follow the projected trend, agricultural practices throughout the region will be adversely affected. As an example, to continue growing the same varietals, vineyards may have to relocate north, to higher elevations, or adjust the varietals grown.

mately they save money. The same analysis shows that many of the recommended steps require that we incorporate into our lives the latest energy efficient technologies, a far cry from returning to the dark ages. Among the recommended steps are: using Light Emitting Diodes (LEDs) in preference to both incandescent and Compact Fluorescent Light (CFL) bulbs, purchasing energy efficient vehicles and appliances; retrofitting with energy efficient heating, ventilation and air conditioning equipment. When we shop for new appliances, we should explore

the energy efficiency of prospective purchases via the Energy Star web site where the most energy efficient products are listed: www.energystar.gov. Weatherizing homes to reduce heat loss in winters also reduces energy consumption substantially. Many utility companies provide incentives to encourage this.

Reducing greenhouse gas emissions requires that we reflect on our energy usage and attempt, wherever possible, to reduce it. Many additional ways to do this are available, but a few examples might illustrate: we

should avoid drive-through windows but park and walk instead; we should drive gently rather than aggressively to reduce needless and wasted gasoline consumption; we should also try to reduce driving trips by planning the week of errands rather than just hopping in the car whenever the fancy takes us; we should turn domestic electric switches off whenever the power is not needed.

Fortunately, to help with energy-saving projects, a number of local, state and federal incentives exist making it more affordable to ‘do the right thing.’ These can be explored through a couple of web sites:

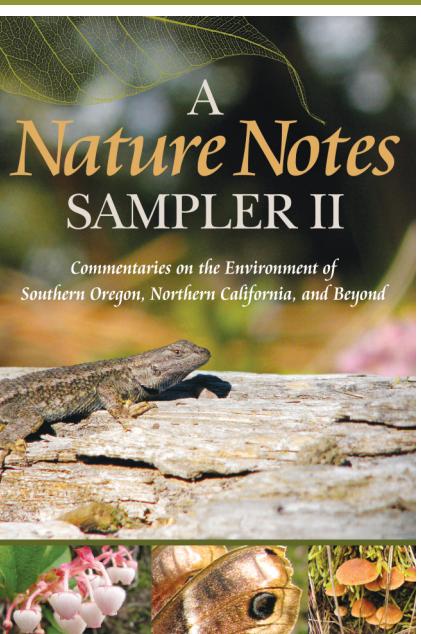
www.energystar.gov. Under ‘Products,’ click on ‘Rebates.’ You can then enter your zip code and find rebates available in your area.

www.dsireusa.org. Click on your state, and find an array of financial incentives.

While collective political action can help address problems at local, state, and national levels, we should strive to do what we can individually; the cumulative impact of millions of painless choices can be immense.

Climate change and its consequences are no longer a hypothetical possibility that might influence some future generation way down the line; climate change is here—*now*. The State of Jefferson is not immune to impacts; we, our children, and our grandchildren, will suffer along with everyone else. To minimize that suffering, we should acknowledge the problem and plan accordingly.

In 2010 Alan Journet and Kathy Conway retired from Southeast Missouri State University and relocated to southern Oregon. In addition to meandering musically each week on JPR’s Classics and News Service (Saturdays, 5:00pm) Alan’s interest is in ecology and conservation biology. He currently teaches ‘Climate Change and the Rogue Valley’ through Southern Oregon University’s Osher Lifelong Learning Institute (OLLI) program and offers community presentations on climate change. He can be reached at alanjournet@gmail.com. Kathy taught mathematics, science and social studies methods to elementary education teacher candidates in Southeast Missouri and currently teaches mathematics at Rogue Community College. She can be reached at kathleendconway@gmail.com.



Dr. Frank Lang

A Nature Notes Sampler II is a broad collection of radio commentaries based on Dr. Frank Lang's popular series that aired on JPR since the publication of the first volume in the year 2000. This collection of essays offers Dr. Lang's same eclectic, often humorous view of the natural world in the mythical State of Jefferson and beyond.

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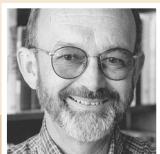
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Nature Notes

Frank Lang

The Pichi

February 4, 2007. Nature Notes and his pals were 4 days into their six-week Patagonian adventure when they visited Peninsula Valdes on the Atlantic coast of South America. On a map, or Google Earth, the Peninsula looks like a ping-pong paddle extending out into ocean at about Latitude 42° south, which is as far from the equator as the Oregon/California border is north. The flat, windy, virtually featureless plain sweeps out to tall cliffs above narrow beaches at ocean's edge. In the middle of the Peninsula, is Salina Grande a salt flat in a depression 42 meters below sea level. That's about 151 feet, compared to Death Valley's 282 feet. Salina Grande is the lowest point in South America. As desolate as the Peninsula appears, there is abundant wildlife.

On this day, Nature Notes headed for Punta Norte, home to many Southern Sea Lions and the place where Orcas roar up through the surf to snatch slow, unwary sea lions on the beach at waters edge. Once caught the killer whales toss their prey about like rag dolls. We were saved from such a fright. Orcas weren't around when we were there.

That doesn't mean we lacked for interesting wild life. There were thousands of sea lions on the beach including a very amorous couple making, I guess you could call it love, on the beach. Inland, we found a very scruffy Patagonian Gray Fox wandering about and small armadillo who was an obliging photographic subject until it

decided it wasn't, and quickly disappeared down its hidy-hole.

What we saw was a Pichi, one of nine genera in the Armadillo family. Armadillos are South American, with one member who made it across the Pliocene land bridge to Mexico and Texas where it expanded north as far as Nebraska. This was sometime before there was any strict immigration policy or fences.

The Pichi, also known as the Dwarf Armadillo, is a native Patagonian. Apparently, armadillos are edible and "very tasty." There are instructions for skinning and dressing these strange mammals on the internet with about one hundred and forty seven thousand Google hits for Armadillo recipes.

Charles Darwin also encountered dwarf armadillos when he was in Patagonia in 1833. He wrote:

"The *pichy* prefers a very dry soil; and the sand-dunes near the coast, where for many months it can never taste water... it often tries to escape notice, by squatting close to the ground. In the course of a day's ride, near Bahia Blanca, several were generally met with. *Darwin goes on ...* The instant one was perceived, it was necessary, in order to catch it, almost to tumble off one's horse; for in soft soil the animal burrowed so quickly, that its hinder quarters would almost disappear before one could alight. It seems almost a pity to kill such nice little animals, for as a Gaucho said, while sharpening his knife on the back of one, "Son tan mansos" (they are so quiet).

The Pichi and other armadillos are omnivores, like pigs, bears, rats, and humans, who will eat most anything. One should make sure that the meat is well washed and thoroughly cooked, least one become at risk for trichinosis or some other dread disease. Nature Notes, eager eater that he is, thinks he will pass this one up.



Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.



Styx began in the progressive rock movement of the early '70s and became one of the superstar arena rock bands of the late '70s and early '80s. Known for their soaring power ballads, Styx became a mainstay on the pop music charts releasing four consecutive triple-platinum albums with songs like *Babe*, *Come Sail Away*, *The Best of Times*, *Lady*, *Show Me The Way*, *Too Much Time On My Hands*, *Renegade* and *Mr. Roboto*.



September 11 • 7:30pm

Direct from Beijing, the National Circus of the People's Republic of China

CIRQUE CHINOIS

**Sept 20
7:30pm**

One of China's most acclaimed and influential circus troupes brings to the Cascade its spectacular new production — *Cirque Chinois*. Audiences of all ages will gasp and cheer at the jaw-dropping feats of these highly skilled artists.



Elvis Costello

**Sept 24
7:30pm**

Not knowing exactly what to expect is about the only thing you can expect from Elvis Costello. That, and his unmistakable voice, myriad hats, nerdy glasses and sardonic wit. Versatility and a seemingly insatiable artistic curiosity have led Costello from new wave to Nashville to pop standards. But Elvis Costello is always Elvis Costello, no matter what he records.



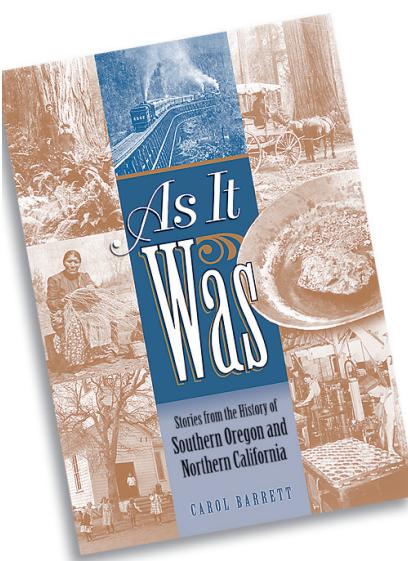
Delaware native bluesman George Thorogood became a 1980s rock 'n' roll icon recording memorable, raucous covers of the blues standards *One Bourbon, One Scotch, One Beer*; *Move It On Over*; and *Who Do You Love?* along with his signature song, the self-penned *Bad to the Bone*. Thorogood's guitar playing is filtered through influences like Houndog Taylor, Elmore James and Muddy Waters and his band plays with a raw energy that reminds us just how much fun rock 'n' roll can and should be.

Sept 25 • 7:30pm

Wilco rose from the ashes of one of the most respected alt-country groups of the 1990s, Uncle Tupelo, to emerge as a celebrated band in their own right. Led by Jeff Tweedy, Wilco has evolved from a country-rock band into an eclectic indie-rock collective that touches on many eras and genres in their music: '70s rock, country, Beach Boys-style pop, noise-rock and folk. With an incredible array of distinct musical genres that blend together to form a sound that has been described as daring, allusive and funky, Wilco has attracted a fan base which embraces the band's musical adventurism.

Sept 26 • 7:30pm





As It Was: Stories from the History of Southern Oregon and Northern California

BY CAROL BARRETT

JPR's original radio series *As It Was*, hosted by the late Hank Henry, is now a book.

We've collected the stories from the original *As It Was* series in this new book, illustrated with almost 100 historical photographs.

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As It Was

Stories from the State of Jefferson

Bottled Water

by Dawna Curler

People today seem obsessed with bottled water. Whether it's a hike in the woods or an executive meeting, the omnipresent plastic water bottle is in the knapsack or on the table. Purified, spring, mineral, sparkling, or flavored—the choices are many. The context may be different now, but the concept of commercially bottled and mass distributed mineral water goes back to the nineteenth century.

Once glass bottles could be cheaply mass produced, bottling plants were established at mineral springs and "healthful" waters were packaged and distributed.

In 1891, John Wagner opened a bottling works a few miles east of Ashland, Oregon. He was the first in Southern Oregon to use crown-top bottles that he ordered from St. Louis. He later bought bottles embossed with the words "Siskiyou Natural Mineral Water" from the Holt Glass Works in Berkeley, California. Wagner made local deliveries by wagon to Hilt and Hornbrook over the California boarder and shipped his water by railroad to Portland and San Francisco.

The mineral water business dried up in the early years of the twentieth century. Wagner closed his bottling plant in 1913. The fickle public had other interests until the development of lightweight, recyclable bottles and slick ad campaigns brought bottled water back in favor.

Sources: Scafani, David. "Siskiyou Soda Spring," *Southern Oregon Heritage Today*, Winter 2004, Vol. 6, No.1, p. 17 and Nestle food company website, "Water, Case Studies, The history of bottled water," www.nestle.com/Our_Responsibility/Water/Case_Studies/The+history+of+bottled+water.htm

Glen Wooldridge

by Dawna Curler

Glen Wooldridge knew the Rogue River coming and going. He was a whitewater pioneer who blazed the fluid trail for Southern Oregon's river guide industry.

Raised along the river, he was drawn to it. As a boy, he fished the turbulent waters and studied its currents and seasonal changes. In September 1915, nineteen-year-old Wooldridge and a Native American friend, Cal Allen, got the hair-brained idea to float the Rogue in a small wooden boat from Grants Pass to the coastal town of Gold Beach.

No one in recorded history had done this before. They didn't know if it was even possible. With youthful daring, the boys proved it was. Thirty-two years later, Wooldridge decided to go the other way. In 1941, with two others as crew, Wooldridge steered a motorboat up-river from the ocean to Grants Pass.

In 1917 Wooldridge started his river guide service, the first to do so on the Rogue. For more than sixty years he provided transportation, advice, and stories to hunters and fishermen. In the off season he built specialized riverboats and developed boat accessories.

Thanks in part to Glen Wooldridge, the Rogue River is now a major recreational destination that contributes significantly to Southern Oregon's economy.

Source: McCourtney, Zane. "Glen Wooldridge (1896-1986): River Conqueror," *Southern Oregon Heritage Today*, October 2000, Vol. 2, No. 10, pp. 8-13.

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.

Poetry

Richard Lehnert

The Only Empty Place

Arriving late to a party
I had almost not been asked to
and being no longer young
almost had not joined
seated by hosts I barely knew
at their table's only empty place
poured a red glass
passed a white plate
there was a moment when
the talking did not stop when
in some sourceless breeze
the candles did not blink when
no sudden thrill of portent
spidered up my spine when
nothing had happened or
felt about to happen when
the woman to my left
turned her face to me and
introduced herself as you

In that moment fifty years
reworked their puzzled order
every one now all along
had led me slant to you
and as I gave you my name
another voice I had never heard
though it was my voice
sang to me small and clear
And this is what she looks like

Richard Lehnert's poems have appeared in numerous literary journals, including *Poetry*, *The Southern Review*, *The Laurel Review*, *Barrow Street*, *The American Scholar*, *Spoon River Poetry Review*, and *Nimrod*. His first book of poems, *A Short History of the Usual*, won The Backwaters Press Readers' Choice Award in 2002. For nine years he was the music editor of *Stereophile* magazine, and has written hundreds of reviews of classical, jazz, and rock recordings. He has an MFA in Poetry from Warren Wilson College, works as a freelance editor, and lives in Ashland, Oregon. This month's poems are taken from his manuscript *The Only Empty Place*, the title poem of which originally appeared in the July 2011 issue of *The Sun*.

The Department of Homeland Security

Sparrows tunnel through the butt end
of the fourth beam in my southern wall
clawing beaking farther back into
the long felled tree's first growth

Outside the male rests on a dwarf plum
his hard black mouth clamped
on the shed white whisker of a cat
He builds his home of enemies

Each March these birds dig deeper
and next year if they return
they'll nest above this couch
In late spring I'll hear the chicks

loud in their long timbered cave
that warm dark deep within
a core of outside tunneled
through what bears up

my ceiling and my roof
and makes an inner life
house within house within
the round year's turning house

On this inside limb deeper in
is farther out and scratching back
each year for heat and safety
will someday bring both houses down

I stand on chair and books
that once were other trees
ear to beam and listening

to how life hollows out in death
a space for birth and building
the start of the tearing down

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3-6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
Jefferson Monthly poetry editors
126 Church Street, Ashland, OR 97520
Please allow two to four weeks for reply.



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Rogue Valley Symphony 2012–2013 Season Shines

by Cybele Abbott

Super-saturated colors permeate the music of the Rogue Valley Symphony's opening concert of the 2012-2013 Season. Beginning with Pulitzer Prize winning composer, Jennifer Higdon's *blue cathedral*, the concert features violinist Stephanie Chase performing Sarasate's *Fantasy on Bizet's Carmen* and Ravel's *Tzigane*. Music Director Martin Majkut says "there is a wealth of beautiful music written for a solo instrument with orchestral accompaniment that does not get performed often on the basis of its duration. But I have found that many of these shorter pieces can be nicely paired making the symphonic experience more colorful and interesting." Finally, Ravel's vivid orchestration of Mussorgsky's *Pictures at an Exhibition* will round out this inspired program.

The November program pays homage to the high classics and features Fauré's *Masques et bergamasque*, Mozart's *Flute Concerto No. 1* and Beethoven's *Symphony No. 8*. Majkut comments, "I am a big fan of combining classical and neoclassical pieces. Mozart is without doubt the untouchable ideal of the classical style. In *Masques*, the modern composer Fauré found inspiration in the rococo music of the 18th century French court. It is as if he decided to re-touch a dear old painting rather than buy a new one. Beethoven's Eighth is a very curi-



Jon Manasse and
Jon Nakamatsu

ous piece of music that fits like a glove into this program. It is a child of the classical era that belongs to two worlds; it looks back to the era of Haydn, but it does so with a certain critical distance – just like those neoclassical composers of the early 20th century."

Winner of the Cleveland International Piano Competition Alexander Schimpf is the featured guest artist in January, performing Beethoven's *Piano Concerto No. 4*. Majkut attended the competition and left with this note. "I do not think I have ever heard this Beethoven concerto played with such a refined sense of style as when I heard Alexander play it on the day he won the competition. Alexander took everyone's breath away with his flawless and delicate performance. I was compelled to hear his Beethoven again – and share this special treat with you." In addition the orchestra will perform the Shostakovich's *Symphony No. 5*. When asked why he chose this symphony, Majkut commented, "What is it with all the great Fifth symphonies? From Beethoven all the way through Prokofiev there are so many fine examples. In Shostakovich, every movement is filled with



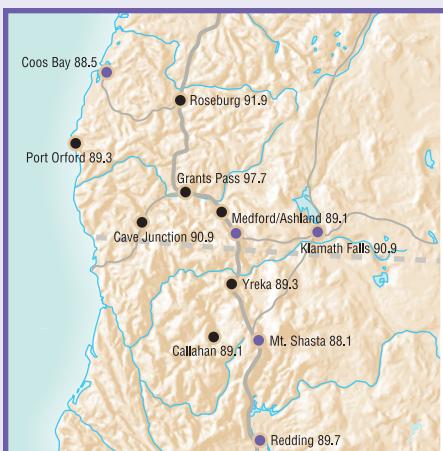
Alexander Schimpf



Stephanie Chase

celestial beauty as well as with the horrors of hell. Perhaps a big part of its appeal is that it asks questions for which we have no perfect answers."

February's concert features works near and dear to Maestro Majkut; Tchaikovsky's *Variations on a Rococo Theme*, *Fratres* by Pärt, *Dies Irae* from Zagar, *Three Pieces in Old Style* by Górecki and *Dances of Galanta*



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KSMF 89.1 FM
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FT. JONES 89.1 FM
CAVE JCT. 90.9 FM
GRANTS PASS 97.7 FM
PORT ORFORD 89.3 FM
ROSEBURG 91.9 FM
YREKA 89.3 FM

Monday through Friday

5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air
3:00pm Fresh Air
4:00pm All Things Considered
6:00pm World Café
8:00pm Undercurrents
11:00pm Modulation (Fridays)
1:00am World Café (repeat)

Saturday

6:00am Weekend Edition
10:00am Wait Wait...Don't Tell Me!
11:00am Car Talk
12:00pm E-Town

1:00pm Mountain Stage
3:00pm West Coast Live
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Live Wire!
9:00pm The Retro Lounge
10:00pm Late Night Blues

Sunday

6:00am Weekend Edition
9:00am The Splendid Table
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm Wait Wait...Don't Tell Me!
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Mountain Stage
11:00pm Undercurrents

Symphony *From previous page*

from Kodály. Majkut says, "This is the music I grew up with, the music that transformed me in my teens, the finest of the Central and Eastern European composers of several generations. Arvo Pärt from Estonia, still working at seventy-seven, and Henryk Górecki of Poland who died last year, are two of the most celebrated composers of our times. Peter Zagar, the youngest of the group, is a contemporary Slovak composer whose music grew out of Pärt and Górecki. Zoltán Kodály, from Hungary, represents the strong first generation of the modernist Central European composers. And the Russian Pyotr Ilyich Tchaikovsky, one of the most popular composers of all time, lends this group an aura of the successful forefather. Another thing that binds these works together is their inspiration in the music of the past. One can hear mystical, "medieval" sounds in Górecki and Pärt, echoes of Gregorian chant in Zagar, Tchaikovsky's charming tribute to the era of powdered wigs in Rococo variations, and a celebration of ageless folk song in Kodály. Born and trained in Poland, our prize-winning new principal cellist, Michal Palzewicz, is the perfect artist to interpret the Tchaikovsky."

Destiny permeates the season finale in April with Verdi's powerful *The Force*

of Destiny, Tchaikovsky's very personal *Symphony No. 6 "Pathétique"* and contemporary artist Yoshimatsu's *Cyber-bird Concerto* featuring guest artists Rhett Bender, Terry Longshore and Alexander Tutunov. Majkut sees the Yoshimatsu concerto "as a reflection of my own personal destiny. In May 2009 I auditioned with the RVS for the position of Music Director. While here, I connected with three men who turned out to be not only excellent musicians, but also wonderful human beings. Arriving back in Tucson, the very first concert I attended featured the *Cyber-bird Concerto* – a work for solo saxophone, piano and percussion. I listened to the work with fascination. Before the piece ended I had made up my mind, if I got the position, I would bring Rhett, Alexander and Terry together for this work. And so here we are, four years later."

In December the Rogue Valley Symphony will present Handel's *Messiah*, featuring soprano Julianne Baird and the Southern Oregon Repertory Singers. And in March, two celebrated solo artists, pianist Jon Nakamatsu and clarinetist Jon Manasse, return to the Rogue Valley, performing together in a benefit recital for the symphony including classic favorites by Chopin,



Michał Palzewicz

Brahms and Debussy along with three works composed specifically for the duo.

Performances are in Ashland, Medford and Grants Pass. Season and single tickets are on-sale through the box office at 541-552-6398 or at our website www.rvssymphony.org.

PROGRAM GUIDE CLASSICS & NEWS

www.ijpr.org



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COOS BAY

KLMF 88.5 FM

KLAMATH FALLS

KNHT 107.3 FM

RIO DELL/EUREKA

KLDD 91.9 FM

MT. SHASTA

Monday through Friday

5:00am Morning Edition

7:00am First Concert

12:00pm Siskiyou Music Hall

4:00pm All Things Considered

7:00pm Exploring Music

8:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition

8:00am First Concert

10:00am San Francisco Opera

2:00pm Siskiyou Music Hall

3:00pm Car Talk

4:00pm All Things Considered

5:00pm A Musical Meander

7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition

9:00am Millennium of Music

10:00am Sunday Baroque

12:00pm Siskiyou Music Hall

2:00pm Performance Today Weekend

4:00pm All Things Considered

5:00pm Chicago Symphony Orchestra

7:00pm State Farm Music Hall

Translators

Bandon 91.7

Big Bend, CA 91.3

Brookings 91.1

Burney 90.9

Camas Valley 88.7

Canyonville 91.9

Cave Junction 89.5

Chiloquin 91.7

Coquille 88.1

Coos Bay 89.1

Crescent City 91.1

Etna/Ft. Jones 91.1

Gasquet 89.1

Grants Pass 101.5

Happy Camp 91.9

Klamath Falls 90.5

Lakeview 89.5

Langlois, Sixes 91.3

LaPine, Beaver

Marsh 89.1

Lincoln 88.7

Mendocino 101.9

Parts of Port Orford,

Coquille 91.9

Redding 90.9

Weed 89.5

Classics & News Highlights

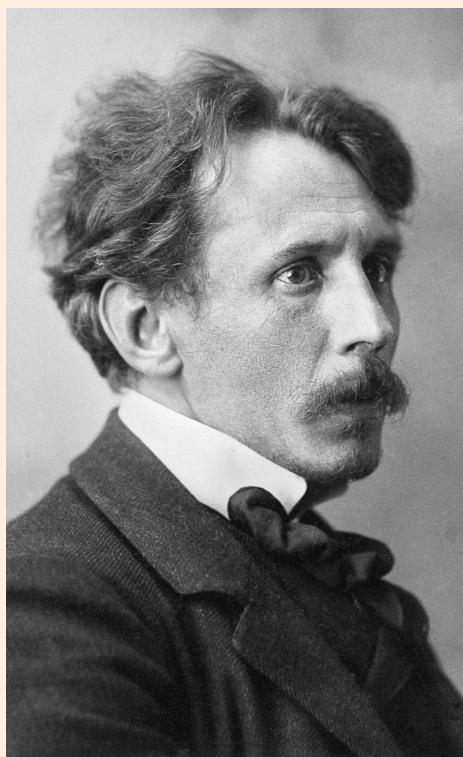
* indicates birthday during the month.

First Concert

- Sep 3 M Locatelli*: Violin Sonata in D major
- Sep 4 T Milhaud*: *Saudades do Brasil*
- Sep 5 W JC Bach*: Quintet in D major
- Sep 6 T Vaughan Williams: *Fantasia on a Theme of Thomas Tallis*
- Sep 7 F Dvorak*: Serenade for Strings
- Sep 10 M Ciurlionis*: *In the Forest*
- Sep 11 T Kuhlau*: Concertino for Two Horns
- Sep 12 W Corelli: Concerto Grosso in G minor
- Sep 13 T Clara Schumann*: Piano Concerto
- Sep 14 F M. Haydn*: Flute Concerto in D major
- Sep 17 M Mercadante*: Flute Concerto in D major
- Sep 18 T Saint-Saëns: Suite for Orchestra
- Sep 19 W Brahms: Clarinet Sonata in F minor
- Sep 20 T U. Klami*: *Suomenlinna Festival Overture*
- Sep 21 F Grieg: *In Autumn*
- Sep 24 M Rutter*: *Fancies*
- Sep 25 T Rameau*: Suite in G minor
- Sep 26 W Gershwin*: *Rhapsody in Blue*
- Sep 27 T Beethoven: String Quartet in A major
- Sep 28 F Fauré: *Masques et Bergamasques*

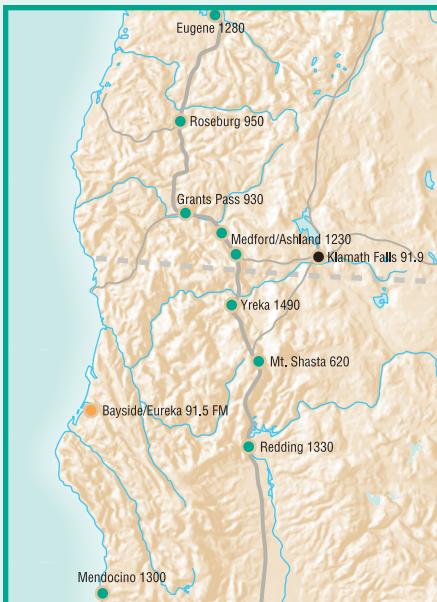
Siskiyou Music Hall

- Sept 3 M Franck: Violin Sonata in A major
- Sept 4 T Bruckner*: *Study Symphony*
- Sept 5 W Beethoven: *Diabelli Variations*
- Sept 6 T Mozart: Concerto for Flute & Harp
- Sept 7 F Dvorak*: Piano Quartet in D major
- Sept 10 M Dukas: Symphony in C major
- Sept 11 T John Adams: *On the Transmigration of Souls*
- Sept 12 W R. Strauss: Violin Concerto in D minor
- Sept 13 T Clara Schumann*: Piano Trio in G minor
- Sept 14 F Rachmaninov: Cello Sonata in G minor
- Sept 17 M Holzbauer*: Symphony No. 1
- Sept 18 T Henri Herz: Piano Concerto No. 3
- Sept 19 W Prokofiev: Symphony No. 4
- Sept 20 T Goldmark: String Quartet in B flat major
- Sept 21 F Holst*: *The Planets*
- Sept 24 M Mozart: *Jupiter Symphony*
- Sept 25 T Shostakovich*: Symphony No. 1
- Sept 26 W Earl Wild: "Doo-Dah Variations"
- Sept 27 T Berlioz: *Harold in Italy*
- Sept 28 F Svendsen*: Symphony No. 2



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News & Information

www.ijpr.org


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KSYC AM 1490
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KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

KNHM 91.5 FM
BAYSIDE/EUREKA

KJPR AM 1330
SHASTA LAKE CITY/
REDDING

Translator

Klamath Falls
91.9 FM

Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here & Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm Q
3:00pm The Story
4:00pm On Point
6:00pm Newslink
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
7:00am Inside Europe
8:00am The State We're In
9:00am Marketplace Money
10:00am Living On Earth
11:00am On The Media
12:00pm This American Life
1:00pm West Coast Live
3:00pm A Prairie Home Companion

5:00pm To the Best of Our Knowledge
7:00pm BBC World Service
8:00pm The Vinyl Cafe
9:00pm BBC World Service

Sunday

5:00am BBC World Service
8:00am To the Best of Our Knowledge
10:00am Whad'Ya Know
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm Le Show
4:00pm Travel with Rick Steves
5:00pm Marketplace Money
6:00pm On The Media
7:00pm Living On Earth
7:00pm L.A. Theatre Works
(last Sunday of every month)
8:00pm BBC World Service
9:00pm Fourteen by Corwin



PHOTO: CORY WEAVER, SAN FRANCISCO OPERA

Melody Moore (Susan Rescorla) and Thomas Hampson (Rick Rescorla) appear in a scene from SF Opera's, *Heart of a Soldier*.

San Francisco Opera

Sep 1 CARMEN

by Georges Bizet
Nicola Luisotti, conductor; Anita Rachvelishvili,
Thiago Arancam, Sara Gartland, Paulo Szot,
Susannah Biller, Cybèle Gouverneur, Timothy
Mix, Daniel Montenegro, Trevor Scheunemann,
Wayne Tigges, Yusef Lambert

Sep 8 HEART OF A SOLDIER (in English)

by Christopher Theofanidis
Patrick Summers, conductor; Thomas Hampson,

William Burden, Melody Moore, Nadine Sierra,
Henry Phipps, Mohannad Michallah, Michael
Sumuel, Susannah Biller, Sara Gartland, Maya
Lahyani, Ta'u Pupu'a, Daniel Snyder, Trevor
Scheunemann, Wayne Tigges

Sep 15 FAUST

by Charles Gounod
Maurizio Benini, conductor; Stefano Secco, John
Relyea, Patricia Racette, Austin Kness, Daniela
Mack, Brian Mulligan, Catherine Cook

Sep 22 LUCREZIA BORGIA

by Gaetano Donizetti
Riccardo Frizza, conductor; Renee Fleming,
Elizabeth DeShong, Michael Fabiano, Vitalij
Koaliow, Daniel Montenegro, Christopher Jackson,
Brian Jagde, Austin Kness, Ryan Kuster, Ao Li,
Igor Vieira

Sep 29 XERXES (in Italian)

by George Frideric Handel
Patrick Summers, conductor; Susan Graham,
Lisette Oropesa, David Daniels, Heidi Stober,
Sonia Prina, Wayne Tigges, Michael Sumuel

Anita Rachvelishvili
sings the role of Carmen.



Art

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ROGUE VALLEY

Theater

♦ Oregon Shakespeare Festival continues its 2012 Season with the following performances on the Angus Bowmer stage:

Romeo and Juliet, thru Nov 4

Animal Crackers, thru Nov 4

Medea/McBeth/Cinderella, thru Nov 3

All the Way, thru Nov 3

On the New Theatre stage:

Troilus and Cressida, thru Nov 4

Party People, thru Nov 3

And on the Elizabethan stage:

Henry V, thru Oct 12

The Very Merry Wives of Windsor, Iowa, thru Oct 13

As You Like It, thru Oct 14

The Green Show in the Festival courtyard runs thru Oct 14. OSF is located at 15 S. Pioneer St., Ashland. (541)482-4331 www.osfashland.org

♦ Camelot Theatre in Talent continues its presentation of *Woody Guthrie's American Song* thru Sept. 9. Also, *Spotlight on Linda Ronstadt* runs Sept. 13 thru 23. Located at Talent Ave. and Main St., Talent. (541)535-5250 www.CamelotTheatre.org

♦ Oregon Cabaret Theatre presents *Song and Dance*, Sept. 7 thru Nov. 4, with Previews Sept. 5 and 6. Performances Thurs-Mon at 8:00 pm and Sun Brunch matinees at 1:00 pm. Located at 1st and Hargadine Sts., Ashland. (541)488-2902 www.oregoncabaret.com

♦ Barnstormers Theatre opens its 2012-2013 Season with *Almost, Maine* by John Cariani and Directed by Michele Kyle, Sept. 7 thru 23, Fri. and Sat. at 8:00 pm and Sun. at 2:00 pm. Preview Sept.



Fort Bragg Center for the Arts Music Series presents The Alexander String Quartet, the premier string quartet of San Francisco.



The Historic Cascade Theatre and Jefferson Public Radio Performance Series present Elvis Costello on Sept. 24; Costello also performs in our region on Sept. 26 as part of Humboldt State University Center Arts series.

6. Residents of the mythical town of Almost, Maine, find themselves falling in and out of love in this delightful midwinter night's dream. Located at 112 NE Evelyn Ave., Grants Pass. (541)479-3557 www.barnstormersgp.org

♦ Craterian Ginger Rogers Theater presents Next Stage Repertory Company's *3 Viewings* by Jeffrey Hatcher, Sept. 6, 7, and 8. All performances at 7:30 pm. All tickets \$12 (Series of 4 plays: \$40). Also, presenting the San Francisco International Stand-Up Comedy Competition on Sept. 28 at 7:30 pm. Located at 23 S. Central Ave., Medford. (541)779-3000 www.craterian.org

Send announcements of arts-related events to:
Artscene, Jefferson Public Radio,
1250 Siskiyou Blvd., Ashland, OR 97520 or to
jprartscene@gmail.com

**September 15 is the deadline
for the November issue.**

For more information about arts events,
listen to JPR's Calendar of the Arts or visit our
online Community Calendar at www.ijpr.org

Artscene Editor: Miki Smirl

Music

♦ Celebrating its 50th Season, Britt Festival stands today as the Pacific Northwest's oldest outdoor summer performing arts festival. Located in the historic 1850s gold rush town of Jacksonville OR, Britt presents a signature mix of classical, jazz, folk, bluegrass, world, pop and country music. The following events are featured this month:

Slightly Stoopid/Special Guest TBA on Sept. 6 at 6:30 pm

Heart/Special Guest TBA on Sept. 11 at 7:30 pm
Huey Lewis & the News/Special Guest TBA on Sept. 14 at 7:30 pm

Performances are presented at the Britt Pavilion in Jacksonville unless otherwise noted. Tickets may be ordered by phone, mail, fax, or in person at the main box office, 216 W. Main St., Medford, or online. (541)773-6077 or (800)882-7488 www.brittfest.org

♦ Southern Oregon Chamber Music Concerts presents A Special Concert by Chanticleer on Sept. 26 a 7:30 pm. Featuring music of Plainchant, Morley, Vaughn Williams, Samuel Barber, Jaako Mantyjarvi, John Corigliano, Bernard Rands, World Premieres by Chen Yi, Steven Stucky, Folksongs from Oceana, and others. Pre-concert Lectures are held one hour before every performance in the SOU Choir Room. Located in the Music Recital Hall, SOU Music Building, 450 Mountain Ave., Ashland. (541)552-6154 www.chambermusicconcerts.org

♦ The Music Faculty at Southern Oregon University presents a benefit concert on Sept. 28 at 7:30 pm in the SOU Music Recital Hall. Performers include Dr. Rhett Bender (saxophone), Dr. Paul French (choir), Dr. Fredna Grimland (voice), Dr. Cynthia Hutton (horn), Dr. Terry Longshore (percussion), Dr. Vicki Purslow (saxophone) Dr. Jeffrey Richmond (trumpet), and Dr. Alexander Tutanov (piano). A reception follows in the lobby. Tickets available in the Performing Arts Building Office. SOU Music Recital Hall, Ashland. (541)552-6101

♦ St. Clair Productions presents Blame Sally performing their blend of folk/rock, Celtic, and country at the Unitarian Fellowship, 87 4th St., Ashland, on Saturday, September 15, 8 p.m. Tickets at www.stclairevents.com, 541-535-3562 or the Music Coop in downtown Ashland.

♦ The Siskiyou Institute Presents A Tribute to the Great Ladies of Song with Seattle jazz vocalist Greta Matassa & Clipper Anderson on bass on Saturday, September 15 at Paschal Winery, Suncrest Road in Talent, OR. The Siskiyou Institute also presents guitar master Antonio Calogero and Grammy Winner Paul McCandless on Friday, September 21 at The Old Siskiyou Barn in Ashland, OR. For reservations and information call 541-488-3869 or visit www.siskiyouinstitute.com



PHOTO BY T. CHARLES ERICKSON

Katherine, the Princess of France (Brooke Parks), and her attendant Alice (Judith-Marie Bergan) review the English word for neck in the Oregon Shakespeare Festival's production of *Henry V*.

Exhibitions

◆ Schneider Museum of Art presents *Selections from Portland 2012: A Biennial of Contemporary Art* with an Opening Reception Sept. 27. Seventeen Oregon artists whose work is defining and advancing contemporary art will be displayed. Numerous artist presentations and on-campus residencies will accompany the exhibition. Ends Dec. 8. Located on the SOU campus near the corner of Siskiyou Blvd. and Indiana St., Ashland. Limited parking is available behind the museum. More parking is available in a metered lot between Indiana St. and Francis Lane. The SMA is open M–Sat 10–4 pm. (541)552-6245 www.sou.edu/sma/

◆ FireHouse Gallery at Rogue Community College presents Retrospective exhibit of local artist Enyd DuBois. Sept. 5 thru 28. Located in the Historic City Hall at H and 4th Sts., Grants Pass. (541)956-7489 www.roguecc.edu/galleries/firehouse

◆ Wiseman Gallery on the Redwood Campus of Rogue Community College presents the works of Lisa Rosenstreich entitled *The Reluctant Traveler*. The exhibit is an autobiographical investigation of family and memory constructed around the relationship between the family snapshot, childhood experience, portraiture and painting. Medium: oil. Sept. 24 thru Oct. 26. Located on the Main campus, Grants Pass. (541)956-7339 www.roguecc.edu/galleries/wiseman

◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5–8 pm. (541)488-8430 www.ashlandgalleries.com

◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries, and restaurants at H and 5th Sts. from 6–9 pm. (541)787-7357

◆ 3rd Friday Artwalk in Historic Downtown Medford, from 5–8 pm. Located in Theater Alley, Bartlett St., E. Main St. and Central Ave. www.visitmedford.org/index-artwalk.html

OREGON AND REDWOOD COAST

Music

◆ Pistol River Concert Association presents Irish flute player, Hanz Araki, and Kathryn Claire, violin, with Chris Hayes, acoustic/electric guitar player, on Sept. 22 at 8:00 pm at Pistol River Friendship Hall (off Hwy 101 at the Pistol River/Carpenterville exit). Tickets available at Gold Beach Books (541)247-2848 www.pistolriver.com

◆ Redwood Jazz Alliance presents two concerts this month:

John Abercrombie Organ Trio on Sept. 20 at 8:00 pm in the Kate Buchanan Room at Humboldt State University, Arcata
Plays Monk on Sept. 27 – two shows – 7:00 pm and 9:00 pm at the Morris Graves Museum of Art, Eureka

Tickets available at People's Records, Wildwood Music, Wildberries, and the Works, and online. www.redwoodjazzalliance.org

◆ Humboldt State University Center Arts presents the following performances this month:

Ziggy Marley on Sept. 6 at 8:00 pm
Dan Zanes and Friends on Sept. 15 at 3:00 pm
Crosby, Stills, and Nash on Sept. 17 at 8:00 pm
Tower of Power on Sept. 23 at 8:00 pm
Elvis Costello on Sept. 26 at 8:00 pm
Allison Krauss and Union Station Featuring Jerry Douglas on Sept. 28 at 8:00 pm

Richard Thompson on Sept. 29 at 8:00 pm

All performances in the Van Duzer Theatre, Theater Arts Bldg., 1 Harpst St., Arcata CA. (707)826-3928 www.humboldt.edu/centerarts/

◆ Fort Bragg Center for the Arts Music Series presents The Alexander String Quartet featuring Za-



The Historic Cascade Theatre and Jefferson Public Radio Performance Series present Wilco on Sept. 26.



Britt Festivals presents San Diego based Slightly Stoopid on Sept. 6.

karias Grafilo, violinist; Frederick Lifsitz, violinist; Paul Yarbrough, violinist; Sandy Wilson, cellist, in concert on Sept. 30 at 3:00 pm. This performance only will be held at the Fort Bragg Presbyterian Church, 367 S. Sanderson St., Fort Bragg. (707)937-1018 www.fbcamusicseries.com/event-schedule



Humboldt State University Center Arts presents Crosby, Stills, and Nash on Sept. 17.

Exhibitions

◆ Humboldt Arts Council in the Morris Graves Museum of Art presents:

The Gender Series, 1990–present, Photographs by Alan Dismuke, continues thru Sept. 9
Peter Holbrook: Colorado Plateau, continues thru Sept. 9

Palettes & Paws, continues thru Sept. 22
2012 Annual Humboldt Arts Council Member

Show, a juried exhibition, Sept. 20 thru Nov. 4. *Junque Arte Materials Needed* for the Humboldt Art Council's Annual Junque Arte Exhibition and Competition. The public is invited to drop-off usable recycled materials, which can be used to create a work of art. To compliment the show, community members of all ages and experience levels are invited to create artwork at the museum and place them for display in the Balabanis Gallery. The Exhibition will run Oct. 4 thru Nov. 4.

The Humboldt Arts Council's Permanent Collection includes a donation of over one hundred works of art from the personal collection of well-known artist and patron, Morris Graves.

The Morris Graves Museum of Art, located at 636 F St., Eureka. (707)442-0278 ext. 205 www.humboldtmarts.org

◆ Coos Art Museum's 19th Annual Maritime Art Exhibition has announced awards to three artists. Best of Show was awarded to Brian Stewart of St. Paul Minnesota, for his oil, *House Boat City*. Richard Boyer of Salt Lake City Utah, received the Port Award for his oil, *Duty Roster on the USS Constitution*. Dutch Mostert of No. Bend OR, was selected to receive the Directors' Award for his oil, *Holland American Line TSS Maasdam Entering New York Harbor*. Also featured thru Sept. 22, *Contexture: Recent Works by Pat Snyder*, one of Coos Bay's most active and recognized artists – a selection of his recent paintings, collages, and fine art prints will be displayed in the Museum's Mabel Hansen Gallery. Located at 235 Anderson Ave., Coos Bay. (541)267-3901 www.coosart.org

◆ Coos Art Museum and Charleston artist David Castleberry's oil paintings of local and exotic fish and sea creatures are presented collaboratively.

CONTINUED ON NEXT PAGE

Artscene

From p. 29

Featured adornments greet travelers and visitors to SW Oregon Regional Airport. These original works, painted in oils on shaped recycled wood panels, glow with Castleberry's trademark infusion of color and energy. Exhibit ongoing. For more information contact the museum. Coos Bay. (541)267-3901 www.coosart.org

◆ Trinidad Museum continues its presentation "Made for the Trade" exhibition thru Sept. The Indian curio trade redefined baskets as art. The exhibit explores local Native American baskets and the changes that occurred through making them for sale and trade outside of the Indian community. Also featured in four main exhibit rooms: Native American, Natural History, Historical Photos, and the Heritage Room. The museum's native plant and heritage gardens bordering the community park provide a pleasant place to rest and have a picnic. Located in the historic Sangster-Watkins-Underwood House, hours are 12:30 until 4:00 pm Wed. thru Sun. at 400 Janis Court, Trinidad, CA. (707)677-3816

Festivals

◆ Curry Arts Foundation and the Gold Beach Soroptimists present The 5th Annual Gold Beach Brew and Art Festival on Sept. 8 from Noon to 10:00 pm. The festival features the finest in Craft Brews, two stages of music, food, classic cars, and art – all for a rollicking good time. Tickets are available in advance at a discount online. Also, tickets can be purchased at the door. Bike the Rogue starts in the morning on Sept. 8 with 100 mile, 50 mile, and 25 mile routes. The festival is held at the Event Center on the Beach-Curry County Fairgrounds. www.GoldBeachBrewfest.org or Live webcam at www.visitoregonsouthcoast.com/Webcam

ROSEBURG/EUGENE

Theater

◆ The Historic McDonald Theatre presents the following events this month:

Beirut on Sept. 6, 7:00 pm Doors/Gen. Admission

Ralphie May, Comedy Concert on Sept. 11, 7:00 Doors/Reserved Seating

Edward Sharpe & the Magnetic Zeros on Sept. 12 at 7:00 pm Doors/Gen. Admission

Buckethead on Sept. 13, 7:00 Doors/Gen. Admission

Beach House on Sept. 29, 7:00 pm Doors/Gen. Admission

Located at 1010 Willamette St., Downtown Eugene. (541)345-4442 www.mcdonaldtheatre.com

Music

◆ Umpqua Community College presents Scott Kritzer, Classical Guitarist, in concert on Sept. 14 at 7:30 pm, Centerstage Theatre, Whipple Fine Arts Center, UCC 1140 Umpqua College Rd., Roseburg. (541)440-4600 www.umpqua.edu/fine-arts-events

Exhibitions

◆ The Art Gallery at Umpqua Community College presents Oregon Pastel Society Member Show during the months of Sept. and Oct. The gallery features a variety of media including photography, painting, printmaking, design, drawing, ceramics,



Southern Oregon Chamber Music Concerts presents Chanticleer on Sept. 26.

and sculpture. On the UCC campus, 1140 Umpqua College Rd., Roseburg. (541)440-4693 www.umpqua.edu/art-gallery

Festivals

◆ Umpqua Community College presents the 43rd Annual Umpqua Valley Wine, Art & Music Festival of 2012 featuring the following events:

Dinner, Charity Auction, Dancing on Sept. 7 at Oakland City Park 6:00 to 9:00 pm

Festival Hours, Ticket Prices & Activities: Sept. 8 from 11:00 am to 10:00 pm;

\$10 - Age 13 yrs & older; Children 12 & under FREE

Featuring: Lloyd Jones Band

Milepost 8 Band

Cool rides Car Show

Pac-12 Football Games on Big Screen TV provided by Charter

Festival Hours, Ticket Prices & Activities: Sept. 9 from 11:00 am to 5:00 pm;

\$5 - Age 13 yrs & older; Children 12 & under FREE

Featuring: Morning Worship Service at 9:30 am Umpqua's got Talent Finals

Weiner Dog Nationals

Various Local Music Groups

Both Days Enjoy:

Family Friendly Entertainment & Games

Educational Programs

13 Local Wineries, Beer Garden & Food Vendors
70 + Artists and Antiques

Located at Umpqua Community College, I-5 Exit 129, Roseburg. (541)440-7700 www.tickets.umpqua.edu

NORTH CALIFORNIA

Theater

◆ The Historic Cascade Theatre and Jefferson Public Radio Performance Series present:

Styx on Sept. 11 at 7:30 pm

Cirque Chinois on Sept. 20 at 7:30 pm

Elvis Costello on Sept. 24 at 7:30 pm

George Thorogood and the Destroyers on Sept. 25 at 7:30 pm

Wilco on Sept. 26 at 7:30pm

Located at 1733 Market St., Redding. (530)243-8877 www.cascadetheatre.org

Music

◆ AV Productions presents singer-songwriter guitarist, Allison Scull, and saxophonist, Victor Martin, and the Midnight Band on Labor Day Weekend,

Sept. 1 at 6:00 pm. Percussionist Mike Harris, and keyboardist Stefan Schittko will add to the combination of jazz, folk, Latin, and blues. The concert will take place at One Maple Winery's award-winning gardens. Picnicking is encouraged; bring chairs, blankets, and fishing poles. West of Redding and just east of Weaverville, located at 4271 Lewiston Road, Lewiston, CA. (530)778-0716 www.alisonandvictor.com

Exhibitions

◆ The Museum at Turtle Bay Exploration Park presents *Chocolate: The Exhibition* thru Sept. 9. From rainforest treasure to luscious treat – immerse yourself in the world of chocolate. Also, *Rock Penjing* thru Oct. 26. The beauty of Chinese landscapes have been captured in their grandest element and then, through an ancient art and the touch of a master gardener, reduced to a size that fits on a table. Turtle Bay is located at 840 Sundial Bridge Dr., Redding. (800)887-8532 www.turtlebay.org

◆ Liberty Arts presents the works of Bob Swanson and Jack Shaw opening Sept. 14. Located at 108 W. Miner St., Yreka. (530)842-0222 www.libertyartsyreka.org

◆ The Siskiyou County Historical Society and the Siskiyou County Museum present an ongoing collection of artifacts, photographs, and exhibits. Located at 910 S. Main St., Yreka. (530)842-3836 www.siskiyoucountyhistoricalsociety.org

◆ 2nd Saturday Art Hop celebrates arts and culture in Redding each month. Painters, sculptors, musicians, poets, and receptions are featured at participating businesses downtown. Redding. (541)243-1169

Festivals

◆ Mt. Shasta Rotary Club presents the 26th Annual Blackberry Music Festival on Sept. 2 from Noon until 6:00 pm. Free music with three bands: Springhouse, Groove Perpetrators, and Blue Relish. Also happening: games and races for children, BBQ lunch, blueberry pie, ice cream, beer and sodas. Sales support Rotary community projects. (530)926-0542

KLAMATH

Theater

◆ The Linkville Players present the popular Broadway musical, *Cabaret*, directed by Slippery Bill Eaton, Sept. 21 thru Oct. 20. Fri. and Sat. evenings at 7:30 pm; Sun. matinees on Oct. 7 and 14 at 2:00 pm. With music and lyrics by Kander and Ebb, this award-winning musical showcases the nightlife in Berlin in the early 1930s. Curtain time: 7:30 pm. Reserved tickets: \$12-\$15 (\$1 off for students, seniors and members of the military). Ticket information and reservations: (541)205-4395

◆ Ross Ragland Theater presents Charlie Daniels Band in concert on Sept. 27 at 7:30 pm. Join us for our season opener with this legendary Southern rock band. Located at 218 North 7th St., Klamath Falls. (541)884-LIVE www.rrtheater.org

Music

◆ The Klamath Blues Society sponsors a Blues Jam every Thurs. 8:30-midnight at the American Legion, 228 N. 8th St., Klamath Falls. (541)331-3939 www.klamathblues.org



The Splendid Table

Lynne Rossetto Kasper



Pomegranate-Cinnamon Tabbouleh

Adapted from *How to Eat Weekends* by Lynne Rossetto-Kasper

Makes 6 servings

Grain

1½ cups medium or coarsely ground bulgur wheat

Dressing

1 large garlic clove, minced

Generous ¼ teaspoon ground cinnamon

3 tablespoons pomegranate molasses*

2 to 3 tablespoons water or dry white wine

¾ teaspoon salt

Freshly ground black pepper

1/3 cup expeller-pressed canola or safflower oil

Salad

2 Belgian endives or ½ medium head of radicchio, trimmed, cored, and coarsely chopped

1 medium fennel bulb, cored, quartered, and coarsely chopped, fronds reserved

½ cup chopped fresh flat-leaf parsley

2 tightly packed tablespoons fresh mint, coarsely chopped

2 to 3 scallions (white parts only), thinly sliced

¼ cup shelled, salted pistachios, coarsely chopped

Seeds from 1 large pomegranate, white membrane removed

Salt and freshly ground black pepper

Instructions

1. Soak the bulgur: Place the bulgur in a bowl and add boiling water to cover by 2 inches. Soak for 10 to 20 minutes, depending on the grind of the grain. Taste for tenderness, but be sure it's not mushy. Drain well, squeezing out as much extra moisture as possible by wrapping the grain in a clean towel and wringing it out. If time allows, spread out the bulgur on a fresh towel to help it dry a bit. Transfer the bulgur to a large bowl.

2. Make the dressing: In a medium bowl, combine the garlic, cinnamon, pomegranate molasses, water, salt, and pepper to taste. Stir well. Add the oil in a slow stream while whisking until emulsified.

3. Make the salad: Toss into the bulgur the endive, fennel, parsley, mint, scallions, and pistachios. Gently fold in the pomegranate seeds and the dressing. Taste for seasoning and add up to another ¼ teaspoon salt and pepper to taste. Garnish with the fennel fronds, and serve.

Per Serving: Calories 220; Fat 8 g; Sat Fat 0.5 g; Protein 6 g; Carbs 36 g; Fiber 8 g; Cholesterol 0 mg; Sodium 260 mg.

*Pomegranate molasses substitute: simmer 1 cup pomegranate juice and 1 tablespoon fresh lemon juice until reduced to 3 tablespoons.

The Splendid Table airs Sundays at 9:00am on JPR's Rhythm & News service and online at www.ijpr.org



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